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ABSTRACT

This investigation examined students attending U.S. and Canadian visual and performing arts secondary schools for distinguishing personality characteristics, locus of control, acceptance of talents, labeling, family dynamics, anxiety levels, perceived personal and school problems, and views of peers, artists/teachers, and counselors. One hundred ninety one participants in eighth through twelveth grade completed a demographic information questionnaire, Rotter's Generalized Expectancies for Internal versus External Control of Reinforcement, Myers Briggs Type Indicator (form F), and the Spielberger State Trait Anxiety Inventory. Results indicated the majority of the students were first or second born children with close parental relationships in moderate income families. Generally, the students considered themselves healthy, watched little television, and viewed other students as supportive and friendly. Respondents regarded perceived differences as positive. Arts students had a more intuitive orientation and higher anxiety than other adolescents. The results produce a profile of a typical arts student. Implications of the study emphasized the recognition of anxiety levels in this population and the need to orient these students toward self direction. (CK)

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Characteristics of Students in High Schools for the Visual and Performing Arts

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Studies have classified the personalities and interests of many creatively gifted adolescents. But, little is known about students who attend high schools for the visual and performing arts. These students have been identified as "artistic", however, few attempts have been made to determine their other characteristics. It appears that quite often "the process used to identify them, once accomplished, marks the end of attempts to know and understand their unique individual qualities" (Sanborn, 1979, p. 426). For example, secondary "arts students are often considered to be different types of persons" (Belnap, 1973, p. 21) with different personality attributes. But, whether they are really psychologically different from the majority of adolescents has not been determined.

Information about which counseling topics and teaching practices best meet secondary arts students' emotional and educational needs and how they view themselves and their aptitudes is also tentative (Zimmerman, 1985). Questions concerning their personal and school problems, family dynamics, anxieties, coping mechanisms, perceptions about being labeled "artistic" and attending a special school, and views about their counselors, artist/teachers and peers remain unanswered.

Experts agree that students in arts schools need special guidance designed for their particular needs and that teachers must take special students' interests into account (Eisner, 1966; Luca & Allen, 1974; Renzulli; 1955; Salome, 1974; Zaffrann, 1978; Zimmerman, 1985). However, those who work with arts students know that first, the affective dimensions, particular needs and interests, and distinct patterns of individual characteristics of their students must be documented.

The Creative Personality

There are justifications for assuming that secondary arts students differ in noncognitive ways from their peers in regular academic settings. They are selected on the basis of exceptional abilities in the arts and the relationship between certain personality

attributes and artistic performance is well established (Stephens, 1975). There is a strong possibility that "highly creative and highly talented artistic types...may share many personality variables" (Belnap, 1973, p. 18). Personality refers to a unique pattern of traits or attributes which determine to a large extent how individuals interpret and deal with life, what they consider important and how they make decisions (Lawrence, 1986). Aspects of personality affect an individual's cognitive functioning (e.g., thinking, styles of information gathering, conceptualizing, perceiving, understanding and modes of decision making) (Jung, 1971; Kiersey & Bates, 1978; Lytton, 1972). Personality characteristics also influence individuals' affective dimensions, such as beliefs, "wants, motives, purposes, aims, values, needs, drives, impulses [and] urges" (Kiersey & Bates, 1978, p. 2). Further, the conscious, rational portion of personality influences individuals' interpersonal behaviors. Qualities of empathy, open-mindedness, responsibility, leadership, flexibility and conscientiousness, all indicative of ego strength, relate to personality characteristics (Lytton, 1972).

A study of first year students at a state school for the performing arts supports the idea that artistic students may possess personality characteristics similar to highly creative individuals. The majority of students were extroverted, intuitive, perceptive, and feeling in orientation (Belnap, 1973). Intuition, perception, and feeling are especially linked to creativity. According to Jungian typology studies, intuitive individuals represent only 25% of the general population. Intuitive individuals are imaginative, theoretical, abstract, and future oriented unlike sensate persons who are concerned with perceiving facts and reality rather than theories and possibilities. Intuitive persons grasp situations quickly and largely use their unconscious to arrive at solutions. They are liberal, self-actualizing, and like to work where they can use their ideas and theories to create something new (Myers & McCaulley, 1986). "Intuition appears to be vital to the creative thinking process" (McAleer, 1989, p. 44). The more creative a person is the more he or she will "express a

stronger preference for intuition" (Myers & McCaulley, 1986, p. 214). Conversely, "conformity to social pressure is negatively related to creativity" (Amabile, 1983, p. 4). An independent "spirit" is clearly linked to creative potential along with a preference for flexibility and spontaneity.

Flexibility and spontaneity are characteristics of perceptive individuals as is an awareness of incoming information. For intuitive/perceptive individuals, the incoming information is usually concerned with the possibilities of what may be rather than the reality of what is. Feeling individuals make decisions based upon personal, subjective values and appreciations rather than logical, impersonal findings. Mackinnon (1962) found that a preference for feeling "appears to be less related to one's creativity...than to the types of materials or concepts with which one deals" (Belnap, 1973, p. 19). For example, a sample group of writers preferred to use their feeling mode, while architects were split in preference between thinking and feeling orientations.

Other characteristics of highly creative individuals which may typify secondary arts students include: 1) accepts disorder; 2) adventurous; 3) attempts difficult jobs; 4) courageous; 5) desires to excel; 6) defies conventions of courtesy; 7) deep and conscientious convictions; 8) determination; 9) discontented; 10) emotional; 11) sensitive; 12) energetic; 13) doesn't fear being different; 14) regresses occasionally; 15) radical; 16) possesses a sense of destiny; 17) fluency of imagination and expression; 18) openness to experiences both from without and within; 19) high resistance to rules and social pressure; 20) low structure and conformity needs; 21) humorous; 22) playful; 23) prefers to take risks; 24) enjoys the uncertainty of the unknown; 25) prefers to risk joining together elements usually seen as independent and dissimilar, and; 26) shows interest in unconventional occupations such as inventor, writer or artist (Getzel & Jackson, 1959; Torrance, 1965; Torrance & Khatena, 1970).

Elaborate psychological studies which contrasted the personality characteristics of artistically creative and merely facile adolescents found that the truly artistically creative adolescents: 1) exhibited deeper feelings; 2) showed greater originality and responsiveness; 3) preferred an observer role over a participant role; 4) had stronger determination and ambition; 5) indicated an integration of feminine and masculine components; 6) had a greater need for independence and self-expression; 7) could tolerate discomfort; 8) were rebellious, and; 9) exhibited a fuller range of emotional expression than the merely facile students (Hammer, 1961).

Self-reports of highly creative and artistic adults lend further support to the idea that students in schools for the visual and performing arts are effectively different. These adults indicate that as adolescents they were unusually sensitive, shy, non-conforming, rebellious, undisturbed by perceptual complexity, interested and skillful in the arts, unwilling to accept facts unless personally investigated, independent in thought and action and challenged by the task of creating order from disorder. Moreover, as adolescents they felt alone, isolated and tense produced by their on-going "struggle to achieve creative solutions to difficult problems" (Mackinnon, 1962, p. 494).

To an extent, artistic and creative ability also depends upon environmental factors such as school or family context. "Research supports the theory that parental background and expectations [may play a part in determining students'] general motivation and interest" (Robson & Gitev, 1989, p. 5). A case in point is demonstrated by the unusual family dynamics reported in two studies of talented adolescents. Parents were characterized as being open in their feelings and having inordinate respect and confidence in their child's ability to act appropriately. This confidence was manifested by parents granting their children unusual freedom to explore their environment and make their own decisions, although there were specifically stated rules which were expected to be followed. Little corporal punishment was employed and the values of honesty, joy in work, forthrightness, diligence and the development of talents were stressed. There also was a general lack of

closeness between the child and one or more parents. Many of the mothers expressed maternal ambivalence and had their own personal interests or careers which took them away from the home. Parental separation and emotional distance produced childhood feelings of isolation. However, freedom from parental smothering was reported as contributing to these highly creative adults' sense of autonomy, independence, and nascent creative development (Mackinnon, 1962; Torrance & Khatena, 1970).

Locus of Control

There is no doubt that students in schools for the visual and performing arts are achievement oriented. They are willing to devote long hours to attain success in the arts. Therefore, unlike many adolescents, they may operate from an internal locus of control. Individuals with an internal locus of control generally believe that their personal success is the result of their own hard work rather than fate, luck, or chance (Rotter, 1966). Consequently, their behavior is both goal and self-directed. Conversely, individuals with an external locus of control generally are more passive and "other directed".

Researchers have consistently attempted to determine the influences surrounding students' achievement orientations and behaviors (Ethington, 1991). Various models attempting to explain achievement needs support both a psychological and sociological integrative approach. Variables include the psychological components of students': 1) objective values of the task; 2) goals; 3) expectations for success; 4) prior achievements, and; 5) self concept. Other factors cited include such sociological conditions as "the beliefs and attitudes of . . . student [s'] parents and teachers" (Ethington, 1991, p. 156). Further, "the effects of past experiences and socialization experiences ar mediated by [students'] interpretation of these events" (Meece, Parsons, Kaczala, Goff, & Futterman, 1982, p. 334).

A possibility exists that the psychological components of achievement drives and high personal goals and expectations for artistic success coupled with the sociological factors of high parental and teacher expectations for students' achievements may nurture and enhance arts students' proclivities toward an internal direction.

"Labeling"

Another dimension of students in schools for the visual and performing arts may be their dislike of the label "artistic" which sets them apart from their peers and the norm. "Labeling is tied to a number of sociological orientations to deviance" (Zimmerman, 1985, p. 34), and therefore has the capacity to influence self-perceptions and the perceptions of others in a negative way (Schur, 1971).

Research stimulated by the classic Rosenthal and Jacobson study, Pygmalion in the Classroom (1968), indicates that labels associated with students' special aptitudes and talents have the capacity to create overly high parental and teacher expectations for students' achievements (Clark, 1979). Because of the label "artistic", and subsequent high parental and teacher expectations, students in schools for the visual and performing arts may feel pressured to excel socially, emotionally, academically, and artistically; that is, to be an exceptionally well-rounded person. This role of perfectionism may be more than arts students can accept or achieve.

A label denoting specialness may also influence some academic teachers to perceive arts students as non-conforming and difficult to manage. According to Mead (1954) and Tannenbaum (1962), the initial reaction of some classroom teachers to special students is likely to be negative. Torrance (1965) studied teachers' views in five cultures (the United States, Germany, India, Greece and the Philippines) on their creative students' behaviors. Most teachers disapproved of these students' tendencies to ask questions, take risks, independently judge and think, disregard opinions on mere authority and intuitively come to

conclusions. Other studies indicate that some classroom teachers regard talented students as difficult, opinionated, critical, poorly adjusted to regular class routines, possessing vastly different personalities, creating problems for themselves by trying consciously to be different and searching for their uniqueness, having wild or silly ideas and being off the beaten track and outside the mold (Hammer, 1961; Lutz & Lutz 1980; Weisburg & Springer, 1961).

Anxieties

According to reports of psychoeducational consultants and school social workers, arts students are also exceedingly vulnerable to stress (Robson & Gitev, 1991) and therefore, may be highly anxious. "Anxiety is probably the most fundamental emotion of human existence" (Endler, Magnusson, Ekehammar & Okada, 1976, p. 81), and is defined as "an effective state indicating the presence of a dangerous situation" (Freud, 1936, p. 85), "Anxiety is the central problem of neurosis" (Freud, 1936, p. 85) and can be differentiated between state anxiety, a temporary emotional condition, and trait anxiety, a relatively permanent, stable characteristic.

Robson and Gitev (1991) found that students of the arts frequently complain of performance anxieties and verbalize these anxieties to counselors. Although anxiety has been linked to low self-concept, arts students' anxieties may stem from other stress related factors. For example, they may experience anxieties because of pressure from adults to remain in a special arts program, psychological estrangement from peers in regular academic settings, their artistic abilities, potential or actual injury in theatre or dance classes, time constraints related to their arts discipline, weight, competing for special roles and awards, being asked to leave arts school, and not being artistically perfect. It is well-known that perfectionism is a personality associated with gifted and talented individuals (Adderholt-Elliott, 1987). They may also have more typical adolescent concerns about academic achievement, home life, money and appearance. Moreover, arts students' exclusion from

extracurricular and social activities is understandably common and may further contribute to their anxieties. For example, they must adhere to a strict schedule mainly dictated by a commitment to their arts discipline. Besides daily attendance in schools for the visual and performing arts, they may take one or two private classes weekly in their arts discipline and also work part time and attend classes in regular academic subjects. Adolescents whose lives are dominated by achievement needs may suffer a loss of self when they sacrifice their emotional or social life (Gordon, 1983).

Worries, self-doubts and anxieties may also have a profound effect on arts students' sense of well-being. Anxieties may impact arts students' abilities "to learn new material and to remember and recall what...[was] previously learned" (Eysenck, 1973, p. 390). Another serious concern is that arts students' anxieties may become exacerbated when they reach adulthood. In a study investigating problems of performing adults, 70% of the respondents reported misusing prescription drugs obtained legally or illegally in order to alleviate performance anxieties (Fishbein, Middlestadt, Ottati, Straus & Ellis, 1988).

Purpose of the Study

In order to provide sound, useful, and much needed information about students in schools for the visual and performing arts the following study was conducted. The research is the third and final portion of an investigative trilogy devoted to those who work and study in arts schools.

The study attempts to answer the following questions.

1) Do secondary arts students possess personality characteristics associated with highly creative individuals and do arts students in various disciplines possess different or similar personality attributes?

2) Are the majority of secondary arts students internally or externally directed?

3) Do secondary arts students easily accept their talents and the associated label of "artistic"?

4) What are the family dynamics of secondary arts students?

5) Are secondary arts students more anxious than their peers in regular academic settings?

6) What particular personal and school problems do secondary arts students perceive as serious?

7) How do secondary arts students view their peers, artist/teachers, and counselors?

Methodology

A total of 425 protocols were distributed to twelve schools for the visual and performing arts in the United States and Canada who had previously agreed to participate in the study. There were 272 responses, of which 191 were complete and therefore included in the study.

Students completed: 1) an 81 item researcher-devised questionnaire, (some items suggested by Robson and Gitev, 1991), designed to elicit demographic information (e.g., grade, age, specific arts discipline, and self-opinions regarding topics such as personal anxieties and perceived parental expectations (See Appendix); 2) Rotter's Generalized Expectancies for Internal Versus External Control of Reinforcement (1966) which examines the degree to which individuals believe that they are internally directed and have influence over their achievements; 3) the Myers-Briggs type Indicator, Form F (1976), which measures dichotomous personality characteristics of introvert/extravert, sensate/intuitive, thinking/feeling and judging/perceiving, and; 4) the Spielberger State-Trait Anxiety Inventory which assesses individuals' feelings of apprehension, tension, nervousness and worry as a transitory state and as an enduring disposition or tendency.

Data from the Myers-Briggs Type Indicator were categorized according to Jung's (1971) descriptions of psychological types. Data from the Spielberger State-Trait Anxiety Inventory were compared to normative data for high school students. Data from the Generalized Expectancies for Internal Versus External Control of Reinforcement were analyzed by descriptive statistics. Frequency distributions were calculated (e.g., the number and percentage of students holding an extrovert, intuitive, perceptive feeling (ENPF) orientation). Crosstabulations were then conducted to explore possible relationships among variables, and correlation coefficients were calculated in order to determine the strength of relationships among particular variables (e.g. specific arts disciplines and state-trait anxiety or locus of control scores).

Results

The 191 participants (145 females, 43 males, 3 not stated) were in grades eight through twelve with nine arts disciplines represented (general arts, dance, creative writing, instrumental music, mass media, vocal music, theatre, theatre design, and visual arts). The majority of participants in the study were dancers, theatre majors, and instrumental musicians.

The students listed English and History as their favorite academic subjects and math and science as least favorite academic subjects although the majority of respondents received final grades of "A" or "B" in their least favorite subjects. Few students skipped or repeated a grade. 61% of the students plan to attend college, 12% plan to attend post-secondary arts school, 4% expect to work but, not in their arts disciplines, and the remainder (23%) are undecided but plan to attend further schooling after high school.

Consistent with Robson and Gitev's (1991) findings, the majority of study participants are first or second-born children in moderate income families. The students report close maternal and paternal relationships. Over 60% of the students' parents are

married and almost half of the students consider their mothers and fathers "artistic" and also "gifted" as students. Most of the respondents believe that parental expectations for their arts and academic success are too high, fathers' expectations for their sports success is too high, while parental expectations for their social success is appropriate.

The majority of students self-selected to attend arts school and believe that their parents would support their decisions to leave the program. However, almost 12% feel pressured to remain in arts school, citing reasons such as, "My parents want me to be this BIG STAR"; "Constant competition is tiring"; "I have no extracurricular or social life"; "The hours are too long"; "I am under stress and pressure"; "I am fatigued"; "There are no sports"; "You have to compete with each other even if you don't care about it"; "More is expected of you"; "I have no time for myself"; and "I am too shy". Some also complain about problems attending a special school; for example, "Some people at my home school give arts students a hard time"; "Counselors at my home school don't think of arts school as a real school"; "The teachers at my home school complain about arts students leaving early to perform or attend arts classes" and; "Artist teachers give students unequal treatment". Yet, over 82% indicated that they would continue in the program regardless of future opportunities for stardom. And, the majority of students believe that there are no problems attending a special arts school with rewards considered as "having a better chance to become a good artist"; "exposure to different races and types of people"; "more opportunities for expression"; "becoming more responsible and experienced"; "being able to be myself"; "learning how to control imagination and creativity"; "becoming independent and thinking for one's self"; "developing independent interests"; "learning how to critique and improve my work"; "learning the seriousness of art and punctuality"; "becoming more open-minded"; "exposure to different cultures"; "becoming more mature"; "learning more"; "being taught by talented teachers"; "meeting people from all over the world"; "opportunities to interact with famous people like being critiqued by a Pulitzer Prize Nominee"; "learning how to be versatile"; "understanding cooperation"; "learning how to

take risks"; and "learning how art plays a role in everyday life". However, several students dislike "being labeled as artsy or gifted" because, "Students of other schools regard this school as special treatment atmosphere"; "Higher expectations are put on you"; "Getting singled out is a disadvantage" and, "Once I was labeled, the students in my high school began to treat me differently".

Most study participants consider themselves healthy with only 8% of the students reporting health problems. Injuries have caused 38% to miss class or rehearsal and 17% have performed against medical advice. It is thought-provoking that 33% of the students chose not to answer questions pertaining to substance abuse. However, 23% did report that they smoke cigarettes and drink alcohol, and almost 8% report using illegal drugs. 60% report never using illegal drugs, however, 16% take medication to help them sleep. 58% of the students are dissatisfied with their weight and 53% diet or exercise to restrict weight gain. 47% indicate that they do not eat healthy foods, giving reasons such as, "I don't have time to eat right"; "I don't want to spend the money"; "The cafeteria serves horrible food"; "I'd rather eat junk food" and "I prefer to eat fast foods although it's not nutritious."

These students view very little television (12% never watch TV and 26% watch two or three hours per week). They also spend little time reading for pleasure (15% never read and 21% read between one and two hours per week). The majority spend between two and five hours per week on homework, 46% take private classes in their arts discipline and 49% hold after school and weekend jobs with individual students working from one-half to 45 hours per week for an average of 20 hours.

The majority of respondents consider other arts students to be friendly, supportive, and somewhat encouraging. But, unlike Robson and Gitev's findings (1991), these arts students consider their peers in arts school to be competitive and only average in understanding and caring. A small percentage also rate other arts students as jealous. Yet,

the respondents consider other arts students of both sexes as their best friends rather than students from their high school or neighborhood. Individual students report a wide range in numbers of friends (i.e., some report having 5 friends while others report having over 50). Almost 38% never spend time with their friends at home and over 16% report never spending time away from home with their friends. Most students indicate that their parents do not restrict their dating.

The study participants experience a wide range of emotions during a one-week time span (anger, anxiety, failure, frightened, happy, hyper, inadequate, jealous, lonely, resentful and sadness). When angry, 38% of the students keep it inside, 35% scream and quarrel, 12% keep it inside and then scream and quarrel, 4% have fantasies of killing, and 3% make plans for the perfect crime.

The respondents recognize that they are different from their friends who do not attend arts school, and are quite positive about those differences. They state, "My creative level is different"; "I have more insight"; "I am more cultured"; "I am more respectful of the arts"; "I have more appreciation for the arts"; "I have a better grasp of reality"; I am more accepting of things that are different"; "I don't judge on outward appearances only"; "I am myself"; "I am not a snob"; "I am less social"; "I know what I want"; "I have something special I can do"; "I am more liberal"; "I know what the pressure of being in a special program is like", and; "I have viewpoints about happiness, music, and friends."

Most of these students share school related and personal problems with friends and parents as opposed to siblings, arts or academic school counselors, administrators, artist/teachers, social workers, religious advisors, psychologists, or psychiatrists. They are particularly adamant about not sharing their problems with their school administrators. The majority consider arts school counselors as helpful but not particularly close, and view artist/teachers as average in closeness but extremely knowledgeable. Many students

indicated that artist/teachers tell them what to do but they also believe that artist/teachers are usually right. Therefore, they do what they are told.

The anxiety level of these students is quite high. Over 50% report performance anxieties which many students attempt to reduce through deep breathing, relaxation exercises, or yoga routines. Students' average anxiety scores are also high (state = 41.93 with a range of 20 to 79 and trait = 44.35 with a range of 20 to 78). The respondents worry about competition, scholarships, grades, parents, success, personal appearances, arts abilities, money, health, close relationships with friends, world resources, racism, war, peer acceptance, failure, rejection, death, dying young, pregnancy, homework, auditions, the future, their intelligence, eating habits, weight, body proportions, habits of procrastination, finding the perfect mate and achieving special roles and awards.

As a group, these students are externally directed with an average locus of control score of 13 and range of 2 to 23. A high locus of control score (i.e., an externally directed belief) is also correlated with these students' dispositions toward high state and trait anxiety ($p. < .005$). Unlike the general population, the majority of these students (65%) hold an intuitive orientation with 39% of the students being either extroverted or introverted and operating from the intuitive, feeling and perceiving modes.

Analysis by specific arts disciplines shows that dissatisfaction with weight is more prevalent among dancers, but is also indicated by instrumental musicians, theatre majors, and visual artists. Dancers are also more likely to eat unhealthy foods followed by theatre majors and instrumental musicians. These subgroups, along with visual artists, also diet or exercise to control their weight.

Approximately one half of the dancers and instrumental musicians and slightly more than one half of the theatre majors hold intuitive orientations, while the majority of vocal musicians and creative writers are intuitive.

The highest locus of control and state-trait anxiety scores are displayed by theatre majors, dancers and instrumental musicians. Visual artists and creative writers are slightly

more internally directed than theatre majors, dancers, and musicians, but also exhibit high anxiety scores. The majority of introverted or extroverted, intuitive, feeling, perceptive students are also extremely anxious, with females in the study being slightly more anxious than males.

Profile of a Typical Arts Student

Examination of the data allows a profile of a typical student in schools for the visual and performing arts to be developed. This typical adolescent student of the arts is a first or second born child in a moderate income family. One or both parents are artistic in nature and, although close parental relationships exist, parents' expectations for this students' academic and arts success are considered too high.

The typical arts student self-selected to attend arts school and enjoys program participation regardless of future opportunities for stardom. By attending arts school he/she experiences many rewards and also recognizes that because of artistic talent and personality characteristics he/she is different from peers in regular academic settings. Further, because of attending arts school, the typical arts student is also aware of alienation from peers and teachers in the regular academic setting.

The typical arts student is healthy, does not use alcohol, drugs or nicotine, eats junk food, but is dissatisfied with weight and therefore diets, and/or exercises to restrict weight gain. The typical arts student watches little television, reads for pleasure only occasionally, may take private classes in his/her arts discipline, may hold an after school job, and does not spend much time studying. He/she also spends little time with friends who are usually other arts students. This typical arts student is highly emotional and experiences a wide-range of emotions during a one-week time span. He/she shares personal and school problems with friends and parents, but does not share these problems with school administrators,

counselors, artist/teachers or social workers. The typical arts student is highly anxious as an all encompassing trait and in specific situations, highly externally directed, and intuitive.

Discussion

The study's findings must be interpreted cautiously since the sample represents only those secondary arts students who matriculate in schools agreeing to participate in the study. Additionally, as is usually the case in arts schools, females are predominantly represented. Further, because of scheduling and time conflicts, each group of students may have completed their protocols under varying conditions. For example, some students may have worked under time constraints while others were given large amounts of time to complete their surveys. Nonetheless, the responses demonstrate considerable consistency lending credence to the results.

In many respects, arts students are similar to other adolescents. They enjoy junk food even though they know such eating habits are not sensible. They enjoy their friends of both sexes. They hold an after school job, complete a minimal amount of homework, consider their parents' expectations too high, experience a wide-range of emotions, and express typical adolescent anxieties and concerns. They are also externally directed as are most adolescents.

Arts students are also quite different from their counterparts in regular academic settings. They are willing to devote long hours to achieve success in the arts and sacrifice participation in social and extracurricular activities towards this end. They watch little television, have friends who are generally limited to other arts students, and spend little time with their friends in social settings.

According to state-trait anxiety norms, arts students are also more anxious than typical adolescents (Spielberger, 1983). Moreover, while only 25% of the general

population examined has an intuitive orientation, the majority of arts students are intuitive and thus possess personality characteristics associated with highly creative individuals.

It is not surprising that the majority of arts students hold intuitive personality characteristics and are therefore linked psychologically to highly creative individuals. Intuitive persons are drawn to artistic pursuits. They appreciate the aesthetics in any given situation. However, it is surprising that so many arts students would hold after school jobs considering their comments regarding lack of time for socialization, extracurricular activities, watching television (typical adolescent pursuits), and feelings of fatigue and pressure. In light of their achievement oriented behaviors, and their own positive comments regarding their uniqueness, it is also surprising that they possess a high external locus of control and high state-trait anxiety levels. These two characteristics can perhaps be explained by interpreting the nature of the demands associated with attending a secondary arts school which separates these students from their peer group physically and psychologically. Participation in arts school is the choice of most of these students. But, to a large extent, this choice ultimately defines and delineates their daily routines. Attending arts school impacts upon their free time and selection of friends, and leaves little time for other choices and experimentations, which are both normal adolescent motivations. Choosing to attend arts school also minimizes acceptance by peers and teachers in regular academic settings and sets these students apart from the egalitarian norm at a time developmentally when they most seek approval and acceptance. Arts students are different from the norm both psychologically and artistically and acknowledge their differences in a positive way. Yet, because they are adolescents and may lack the maturity to accept their differences fully, their typicalness may cause inner conflicts and resentments manifested by feelings of lack of personal control, self-directedness, and anxieties. Thus, the very characteristics which make these students outstanding may cause "inherent contradiction[s] between acceptance and achievement" (Kagan & Coles, 1972, p. 39).

Implications

"The research...abounds with references to unique personal and social needs of [special students]" (Zaffrann, 1978, p. 9). This study documents those needs with respect to students in schools for the visual and performing arts. Arts students clearly need more free time for socialization and extracurricular activities. "It is not enough to foster achievement in the arts...if a student is made...an artistic dependent" (Eisner, 1966, p. 496). Participating in social situations is crucial in order that arts students can develop and practice interpersonal skills which they will use and build upon throughout their adult lives. Arts students need time to communicate and interact "with others who have similar needs, interests and abilities" (Zaffrann, 1978, p. 9). Toward this goal, counselors and artist/teachers might consider initiating student committees to plan school-based social activities such as an annual school dance, camp-out, or skating trip. Arts students also need to be encouraged to interact and form friendships with peers in regular academic settings. Although only a few students in the study report "negative consequences of...[labeling], they [are] very aware of the potential for rejection if they are set apart as an elite" (Guskin, Okolo, Zimmerman, & Pang, 1986, p. 64).

Arts students also need to acquire orientations toward self-direction. Artist/teachers can enhance their students' internal directedness by providing opportunities for them "to set their own goals for learning and assume greater responsibility for their own...development" (Eisner, 1966, p. 496). If these students are to become more internally oriented they need more opportunities to do so.

These students' anxieties also need to be recognized. Counselors can identify students who are highly anxious and offer counseling sessions which help to alleviate stress such as group discussions and relaxation techniques. Counselors can also communicate with artist/teachers in order to determine which students are experiencing severe difficulties so that individual counseling sessions can be initiated. Parents can help to reduce arts students'

anxieties by stressing "personal best" rather than competition. Some competition is healthy and certainly is expected in the world of the arts. However, when competition produces sever anxieties, performance capabilities are reduced. Parents can also lower their expectations for their child's academic and arts success. These students are inherently achievement oriented and therefore need less external direction.

Finally, students in schools for the visual and performing arts need opportunities to understand themselves and their artistic talents, unique personality characteristics, interests and anxieties, and "to determine the meaning of these characteristics in relationship to educational, career, and life-style opportunities" (Sanborn, 1979, p. 425).

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